

LITERARY NOTES.

W. E. Norris has been writing a new novel which is to be published under the title of "His Grace."

Miss Harriet Monroe, the young lady to whom was intrusted the task of writing the Columbian Ode, is about to publish a book of verse. Its title is to be "Valeria, and Other Poems."

"Ouida," in answer to the question, "Why don't you write plays?" says that when she was seven or eight years old she wrote several plays, "one especially complete and dramatic, entitled 'The Black Witch,' in which all the characters save one came to a violent end." She adds: "But, although I had the unspoken advantage of acting in my own plays and being my own manager, I soon deserted the drama for romance, finding that my Louis de Courcy's and my Beatrix de Beaumonts could be moved about much more freely, and more greatly to my own delight, in a story than in a play. I imagine this fact, which I discovered in the nursery, is what causes adult authors to prefer writing novels to plays. There are inexorable laws and limits in dramatic composition which fetter and irritate, and to these boundaries in composition there must be added the annoyance of all the excisions, additions and alterations which managers and actors insist on after the piece is read to them. With your novel you are wholly free—no one can dare to interfere with it; with your play you are subject to a hundred kinds of interference, and a species of chopping and carpentering against which no brilliancy of reputation as a writer can save you. Dramatic literature is essentially artificial; and the dramatic author is compelled to wear the muzzle, collar and tags which go with it. This is the reason which has always kept me from writing for the stage, though I do not say that I will always do so. To any author used to the entire liberty of romance-writing, to its analysis, its descriptions, its opportunity for reflection, irony and portraiture, the canvas of the drama must seem very narrow and confined. It is the quality of the acting and the uninterestingness of the audience which has kept writers of eminence on the English stage ever since the first Lord Lytton turned to it his versatile genius. I am surprised that the 'New Civilization,' as a certain set of writers call themselves somewhat silly, should not, since they adore 'Modernity,' see that the novel is essentially the modern form of literary expression. We are so used to seeing the play the product of all great writers, from Sophocles to Corneille, that we attribute to the dramatic form a fictitious value. The novel as it exists in our time is a wholly modern work of art; and its popularity is due to the fact that it can hold the mirror up to life much more closely and completely than any drama."

Mr. Collingsworth's biography of John Ruskin is to be brought out in this country by Houghton, Mifflin & Co.

In the Rev. Edward Everett Hale's reminiscences of his boyhood in "The Atlantic" he tells this story of an old tavern on the Merrimac, where he once stayed: "Mr. Isaac P. Davis, who was, I think, one of the proprietors of the locks and canals which made Lowell, went to this same hotel with a party and inquired what they were to have for dinner. The keeper said that a good salmon had come up the river the night before, and he proposed to serve him with which answer Mr. Davis was well pleased. Later in the morning he said he should like to see the salmon. But the man only expressed his amazement at such folly on the part of a Boston man. 'You don't suppose I would take out of the water, do you? I'm in the water at the foot of the falls, and has been there since last night. When it is time to cook him I shall go out and catch him.'

Mr. Hall Caine proposes to publish next year a novel dealing with the position of the Jew in Europe at the end of this century. In the preparation of this book he has had the help of the distinguished Austrian novelist Karl Emil Franzos, himself a Jew.

A curious volume on "Dancing as an Art and Pastime" is announced in London. Its author is Ed ward Scott and it is to have forty illustrations from life.

In Mr. G. B. Brinnell's forthcoming book, "Black foot Lodge Tales," the stories appear as told by the Indians themselves over the lodge fire.

New Publications.

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C.-Pocket Maps, Separate States, United States, Pocket Almanacs, Morgan's Expose "Free Masonry," Hoffman's "Card Trick," "Fortune Telling by Cards."

Law Schools.

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C. CLASSICAL SCHOOL FOR GIRLS, 1981 Madison-ave., N. Y. College Preparation. Delicate Gymnastics. 10th year begins Sept. 28. Miss V. North, Principal.

D. DR. R. J. SACHS'S COLLEGiate INSTITUTE SCHOOL FOR GIRLS. 116 West 59th-st. Prepares for college. Short lessons thoroughly mastered.

E. D. R. J. SACHS'S COLLEGiate INSTITUTE SCHOOL FOR BOYS, 33 West 59th-st. REOPENS MONDAY, SEPT. 28, 1892.

F. THOROUGH PREPARATION FOR COLLEGES AND SCIENTIFIC SCHOOLS, BUSINESS, PHI-MARY CLASSES, FINE GYMNASIUM. B. H. CAMPBELL, A. M., Principal.

G. INSTRUCTION. THE CUTLER SCHOOL will reopen Monday, October 2d, at 20 East 56th street. Mr. CUTLER will be at school-house, October 2d.

H. D. R. J. SACHS'S COLLEGiate INSTITUTE SCHOOL FOR BOYS, 624 Madison Avenue. WILLIAM JONES, A. M. (Bar.), Principal.

I. CLASSES FOR BOYS, 22 East 54th-st. REOPENS OCT. 3.

J. THE MISSES GRINNELL. BOARDING AND DAY SCHOOL FOR GIRLS, 34 and 36 East 61st-st., 12th year.

K. THE COLUMBIA GRAMMAR SCHOOL, 34 and 36 East 61st-st., 12th year.

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